Calendars with pictures of the Holy Family or religious scenes are common in the dwellings; these calendars are distributed free by Dumaguete Chinese merchants. Photographs are fairly typical--pictures of weddings, funerals, relatives, school graduations, etc. A few houses had an aparado, a chest cupboard, often with glass doors.

Every Caticugan dwelling had a family or domestic altar. In some cases the altar was merely a religious picture or a cheap plaster figure of a saint placed on a small shelf or, in one case, on the top of a trunk. A few altars were quite elaborate with two or three religious figures and pictures, vases (often beer bottles) for flowers, and paper cut-out or tinfoil decorations. Some altars have a small tin container filled with coconut oil with a wick made from a twist of kapok or native cotton.[5] The most elaborate altar in Caticugan belonged to two unmarried brothers who lived together; both young men were considered to be bayutes, highly feminine-acting men.

Little care is given most altars; they are often dirty and disarranged. During a novena or the fiesta, however, the altars are cleaned, rearranged and fresh flowers put in the vases.

4 (Continued) and several pages of current events. Personal communication to the writer from Mr. B. Canete, Circulation Manager, Liwayway Publications, Inc., Manila, April 3, 1954. Typescript.

[5] There are two varieties of tree cotton in Caticugan, gapas gomay and gapas dako; both were identified as Gossypium brasiliense Macf. Also see Brown, op. cit., II, pp. 401-3.

A general pattern does appear, however; the barriofolk more often have domestic altars in their dwellings, of various degrees of elaborateness. These altars are less popular mong many of the poblacion principalia (who are Catholics); their popularity and frequency increase in homes of the urban wealthy. Some city homes I visited had a separate room that was a place of worship, a sanctuary with expensive religious pictures and elaborate figures of saints and the Holy Family. The nearness of the local church may account for the decline in number of altars in Siaton poblacion.

Kitchen equipment normally includes the large clay water jar and a dirt and ash-floored cooking platform or hearth (dapog). The small clay pot rests (hornos) cost fifteen cents and are put on the hearth; they resemble the Japanese shichirin. While most barriofolk now use the horno some still cook by setting pots on three stones placed in a triangular position and known as sug-ang.[8] This was the old way of cooking before the horno's introduction. Every kitchen has a few cooking pots. More people are buying iron kettles for cooking. Pot rests (balanka) are made of rattan or corn cobs. (See Plate LVIII.)[1]

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[8] There are a number of riddles concerning the sug-ang.
"Three brothers have but one name." (Bicol)
"What are those three houses facing each other that cannot be burned?" (Igorot)
The answer to both is sug-ang. Buaken, op. cit., pp. 348-50.

1 [See p. 658, cat. 417 -- Analyst]

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The windows of the dwellings usually have shutters. There were no glass windows in the barrio; very few houses of the principalia in the poblacion had attractive translucent shell-paned windows. Shutters in both the barrio and poblacion are normally made of woven palm leaves and attached at the top to a bamboo pole, either with rattan or tin loops (made from a tin can) so they can slide open or shut. There was no electricity in the barrio; a few people owned Coleman lanterns. The most common method of illumination was the kerosene lamparilla that are made in Dumaguete. The wick, a spare rag, gives a weak and sooty light. (See Plate LXII.)

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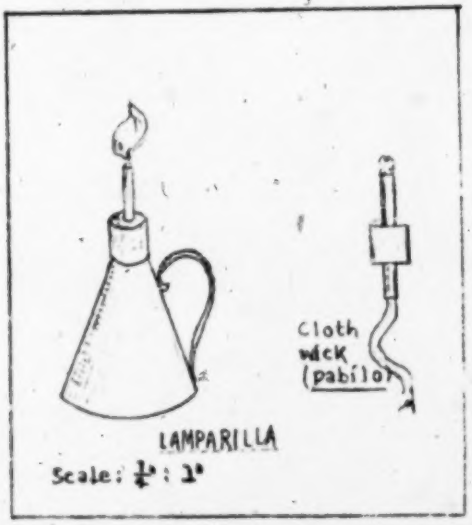

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After several years it is a constant job to keep a barrio dwelling in repair. New nipa shingles must be added, rents in the walls closed, and props placed to prevent a leaning dwelling from tumbling down. Rattan lashings of floor slats are replaced when they break and

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their houses and beat out clay which the men have prepared."[3] Pots are made of red alluvial clays, often mixed with sand; after drying in the sun they are stacked and fired. Firing techniques differ slightly throughout the archipelago. With the exception of a few Chinese potters, kilns are not used; only a few use the potter's wheel, and still fewer use glazes.

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No pottery is made today by the barriofolk of Caticugan. The rice cooking pot (kolon) that always had a large sale is being replaced by the aluminum pot and frying pan. In parts of the archipelago the kerosene stove is replacing the clay cooking stove (horno), although this is not the case in Caticugan. (See Plate LXIX.) Only

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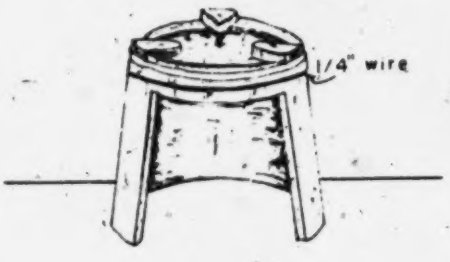
PLATE LXIX



HORNO
scale: 1/8" : 1"

one woman in Barrio Datag regularly made pots during the dry season; she did not make them during the rainy season

[3] Mary K. Risley, The Ceramic Industry in the Philippines. United Nations Publications Sale Number: 1954.II.H.5., ST/TAA/K/Philippines/4/January 20, 1954, p. 5.